

EXCLUSIVE INTERVIEWS | LATEST *STAR TREK* NEWS | INSIDE STARFLEET ACADEMY

STAR TREK

TONY TODD
ABOUT KURN!

HIKARU SULU
HELMSMAN HERO

**SPOTLIGHT ON
THE GORN**

BAD BOYS

STAR TREK'S REBELS

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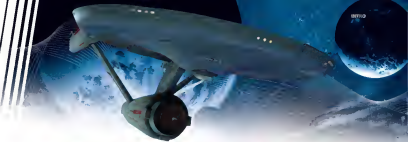
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NOT RATED





RULES FOR FOOLS?

This issue we take a look at the Bad Boys of Star Trek. They're the gents who might not think that rules are meant solely for other people, but will treat them in a cavalier fashion, particularly if they think that right is on their side. Of course we've got the usual suspects – but who would have thought of Jonathan Archer or Jean-Luc Picard in this context?

We also profile Hikaru Sulu, whose rise from the helm of the *U.S.S. Enterprise* to command of the *U.S.S. Enterprise* spanned 30 years of Star Trek and whose

exploits continue to be chronicled in books and comics to this day.

Plus there's a chance to become involved with our celebrations for the show's 45th birthday – turn to page 54 to find out more.

Next time, we turn the spotlight on the very capable ladies of the Star Trek universe.

Until then, live long and prosper

Paul Simpson

Editor, *Star Trek Magazine*

The Trek Life

by David Reddick



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C O N T E N T S



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F E A T U R E S



14 BAD BOYS

Sometimes the means justifies the ends — or at least that's what some of the gentlemen under the spotlight in this issue's lead feature may believe. We take a look at the bad boys who have populated the *Star Trek* universe, from Jim Kirk to two-ferries to beings with god-like powers who just want to have fun.



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The archetypal bad-boy-made-good, McNeill's character Tom Paris went through a long and sometimes tedious journey, personally while the *Starship Voyager* made its way back from the Octa Quadrant. The actor-turned-director and producer recalls some of his many trials...



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A stalwart of horror cinema, Tony Todd has been a *Star Trek* fan since childhood, and his love for the franchise comes across as he tells about his work as Wolf's Brother Kane, and as the older version of Jake Sisko seen in the pivotal *Star Trek: Deep Space Nine* episode "The Visitor."



42 WHO IS... HIKARU SULU?

Our examination of the bridge crew of the original U.S.S. Enterprise continues, as we drive beneath the surface of the happy helmsman who would go on to captain the U.S.S. Enterprise — and at least in one possible future, become President of the Federation itself.

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Ben Sisko is back on the bridge of a Starfleet vessel — and he's in serious trouble, in this excerpt from the third Tighon Pact novel by David R. George III.

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Star Trek Magazine needs you! As part of our celebration of the 45th anniversary next year, we want to hear your memories of every 45th story that has been broadcast.

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NAILING FREQUENCIES A GALAXY OF STAR TREK NEWS

From this month, *Star Trek* fans have a new way to celebrate their favorite science fiction franchise. "Starfleet Academy," a Trek branding program from CBS Consumer Products and Resolution, Inc., allows Trek enthusiasts to indulge in the fantasy of being enrolled in the Federation's elite institution for officer training.

catering to a wide audience of fans, ranging from die-hards to those brought aboard by the recent motion picture, Starfleet Academy utilizes new metallic graphics and color palettes that fit within the existing Star Trek universe, interpretations of items that might exist in the Academy's campus bookstore with a little tongue-in-cheek wicker humor, and graphics art that matches modern digital art trends.

JOIN...



STARFLEET ACADEMY





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By not tying itself to any one *Trek* series, but rather with the 'Academy' element that exists across all incarnations of *Star Trek*, Starfleet Academy is designed to appeal to the broadest possible *Trek* audience. "As we and CBS envision it, the Starfleet Academy experience will not be series- or movie-specific," explains Peter B. Sloan, online store producer for Resolution. "The hope is that fans of all series will be able to 'attend' Starfleet during whatever period they choose."

At press time, Resolution was still in the process of building a Starfleet Academy web store for Star Trek.com, which Sloan likens to a "campus bookstore... with an assortment of products that you'd find in Harvard, Ohio State or University of Vermont's brick and mortar campus store. Launch includes T-shirts, sweatshirts, polos, button-downs, fleece vests, and other apparel items decorated with

various Starfleet Academy logos. We will also have an assortment of logo accessories including patches, pendants, keychains, mugs and other items to outfit your dorm room or rec room."

Going forward, there are a number of options Resolution would like to explore, including being able to personalize the items listed above, creating course outlines and a tier class related content to build out the fantasy of attending the Academy, and an expansion of the apparel and accessory line, as well as virtual products such as entrance exams, tests, achievement awards, diplomas, or assignment to Starfleet duty.

The launch of the program coincides with the publication of Simon Stargardt's two Academy-themed Young Adult *Star Trek* novels, *The Delta Anomaly* by Rick Barba in November and *The Edge of Reality* by Joseph, coming in January. Both books are set in the continuity of the 2009 *Star Trek* movie.



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TREK TO GO

"ONE STEP BEYOND"

Although the producers of the still-untitled sequel to the 2009 *Star Trek* movie are determined to maintain the same level of strategy that surrounded the original film, a few hints have been dropped over the past weeks. "We're looking at a movie like *The Dark Knight*, which went one step beyond superhero dramas," Damon Lindelof noted. "It was really about something, and at the same time it was a superhero movie. We don't want to abandon all the things that made the first movie work... but we also really want the movie to thematically resonate."

Continuing to tease the possibility that the sequel could reintroduce classic *Trek* villain Khan, Alex Kurtzman said, "You have to start with what is the right story. And that if you can say 'That's a story that Khan fits into,' that's how you get to that. Not deciding on a menu list of items and then

saying if you can't idiom them all together."

"Introducing a new villain in the sequel is tempting because we now have this wonderful new sandbox to play in," Roberts said aside. "On the other hand, some fans really want to see Klingons and it's hard not to listen to that. The risk is not to do something that's been seen before, just because you think it will be a short cut to kidnapping."

Finally, J.J. Abrams offered his own spin on the direction the sequel would take: "The universe that [Gene] Roddenberry created was so vast. And so it's hard to say there's one particular thing that stands out as what the sequel must be. Which is on the one hand, a great opportunity. On the other hand it's the greatest challenge - where do you go? What do you focus on? But I'm incredibly excited about the prospects."

The *Star Trek* sequel is currently scheduled to premiere on June 28, 2012.

ORIGINAL SERIES TOYS RETURN

After nearly a two-year hiatus of their *Star Trek* action figure line, Diamond Select Toys/Art Asylum are back with old favorites and new releases, many highlighting specific episodes of the original series.

Released in September was a set of three figures that included improved versions of two previously released characters, Scotty and Casual Rick (in his wraparound green uniform), as well as an all-new helmeted Romanan Centurian.

October saw the release of two episode-specific sets: "Arena," with a renewed Gene figure and Kirk with a "battle-damaged" uniform, and "Where No Man Has Gone Before," featuring Kirk and Spock in their pilot episode uniforms.

Two sets are planned for January 2012: "The Enterprise Incident" two-pack, which includes a classic Spock figure and Kirk in his Romanin disguise, and a new Retro two-pack featuring Captain Pike ("The Cage") and the Salt Vampires ("The Man Trap"), done in the style of the classic 1970s Mega *Star Trek* action figure line.



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THE FUTURE REALLY BEGINS HERE

COMPILED BY
DR. CHRIS DOWS

M5 GOT IT RIGHT

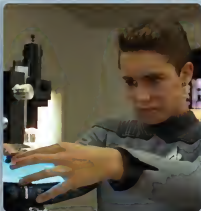
When Captain Kirk came up against Richard Cooghtrom's M5 Multitronic system in "The Ultimate Computer," he was dismayed to find his choice of general serving team members for a mission to Alpha Centauri II was better informed and, to his displeasure, didn't include himself or Dr. McCoy as they were chosen by the dangerously unstable machine as 'non-essential personnel.' Getting the right combination of individuals to form a team that can work well together and maximize success can be extremely difficult, but researchers from the Laboratoire Scie Industrielle at the Ecole Centrale de Paris claim to have developed a computer algorithm that will assemble the most effective combination of available personnel for a particular project.

The reasoning behind their approach represents a major shift in how the possibilities for success in a scheme are evaluated. Previously, a risk analysis



of the various stages and processes that might take place during the execution of a project has been the main focus for management and human resources researchers. The French team believes this isn't the best methodology and, instead, the risk analysis should be shifted to the experience, knowledge and skills of potential team members, or 'actors' as they prefer to define them. Interestingly, these are the same reasons given by M5 when questioned about its decision by Dr. Cooghtrom.

However, like all algorithms, the conclusion can only be as good as the information supplied in the first place. Consequently, personal profiles for available team members need to include a number of potentially sensitive details including their ability to complete specific tasks, their use of resources during previous schemes and how they handled budgets to finish jobs. The goal is to weed out potential weak links in teams before they're even assembled, and their approach has already proved successful when major industrial trials



RESISTANCE REALLY IS FUTILE

Nanotechnology is well known throughout the Star Trek universe, from Wesley Crusher's now-disastrous experiments with Nanites in "Exclusion" to the Borg Collective's nefarious uses to infect and assimilate computer and biological systems. It nearly gets a bad press, but scientists and researchers are looking to nanoparticles as the answer to the future safe handling of nanomaterials and a revolution in the delivery of drugs inside the body. However, none of this can progress until the way these microscopic particles interact with the body is properly investigated, and research carried out at North Carolina State University in the US is concentrating on just that.

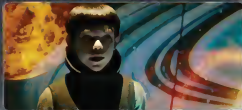
Depending on the nanoparticle's size and surface characteristics, it can bind to various amino acids and proteins when coming into contact with biological molecules, which ultimately determines where in the body they'll end up. This coating process changes the particle's shape and surface properties, potentially enhancing or reducing its toxicity or ability to deliver drugs. The team's aim is to produce a screening tool consisting of a series of 'fingerprints' showing the reactions and interactions of specific nanoparticles with cells, allowing scientists to decide whether they can effectively deliver drugs or pose a hazard to the body.

BRAIN TRAINING THE VULCAN WAY

Vulcans pride themselves on their dedication to logic, the purging of emotions and absolute control of their behavior. Meditation plays an important part in their personal lives and education, from early school years all the way through to the ultimate ritual of Kalmehr and while mental conditioning has been undertaken for thousands of years on Earth, recent studies into Integrative Body-Mind Training, or IBMT, have shown that just 11 hours of using a particular meditation technique can actually change the structure of the student's brain connectivity.

Researchers at China's Dalian University of Technology and the University of Oregon in the US have been studying IBMT, a technique of mental alertness and breathing adjustment derived from traditional Chinese medicine. A group of volunteers were split into two groups, one half undertaking IBMT and the other half given the same amount of time with relaxation training. By employing a type of MRI scan known as diffusion tensor imaging, the student's brains were continually scanned to see how the fibers that connect differing parts of their minds were affected. After only six hours of careful tutoring, connecting pathway changes started to be noticed, but only in those individuals who were trained in IBMT. By 11 hours these changes became obvious, particularly in the anterior cingulate cortex, the region of the brain that controls behavior and emotion.

While it's unclear exactly why this happens, the implications for possibly altering behavior are far-reaching. A reduction of anterior cingulate activity is often associated with dementia, attention deficit disorder and schizophrenia and there's hope further study will benefit many people suffering these conditions. Healthy people studying IBMT tend to show lower levels of anger, tiredness and anxiety after their 20-minute-per-day instruction for five days, and with more focused goals, could possibly live long and prosper. A



BAD

6FT

5FT

4FT

YOU KNOW THE TYPE.

Guyz who bend the rules when no one's looking, break the ones they can get away with breaking and ignore the ones they think don't apply to them. Maybe they'll say it's all for the greater good, and maybe they'll admit it's for personal gain. Whatever they do, don't act surprised when a rakish grin or gleam in the eye helps them charm their ways out of a sticky situation.

Other people might call them loners or rebels, ne'er-do-wells or malcontents, misanthropes or criminals. Ask them and, well, they'd likely regard themselves more as willful, independent, or dashing - and maybe even a little dangerous to know.

They're the bad boys. And, as Kevla Dillmore and Dayton Ward explain, in *Star Trek* some of them are even the good guys...

BOYS



**"I changed the conditions of the test.
I got a commendation for original thinking.
I don't like to lose."**

— James T. Kirk, *Star Trek II: The Wrath of Khan*



The successful operation of Starfleet depends on a strict adherence to rules and regulations, an understanding of and compliance to command structure and the obedience of orders from superior officers. Except, of course, when it doesn't.

Several of Starfleet's finest, even legendary, figures have been known to disregard rules from time to time. James Kirk certainly falls into this category, with a longtime reputation for finding authority and taking bold, even aggressive action

at the slightest provocation, regardless of the consequences. However, a careful examination of his career shows that even when Kirk disregards Starfleet's highest law, the Prime Directive, it's never for apocalyptic or self-serving or stagnant civilization caught in the grips of oppressive rule ("The Return of the Archons," "A Taste of Amargosdon," "A Piece of the Action," "Bread and Circuses," or "The Apple"), or acting to thwart an enemy's attempts to undermine a budding society

("Friday's Child" or "A Private Little War"). Kirk always acts for what he believes to be a greater good. In the eyes of some, this makes him an amoral rebel, whereas others see him simply as "unconventional."

In contrast, Jean-Luc Picard often is regarded as one who always follows the rules, or at the very least is more thoughtful and restrained with respect to stepping outside the parameters of protocol and duty. Of course, as a younger man, Picard was more



carefree, more actively by rocking tradition and leaving the family home and vanguard for a career in Starfleet. It wasn't until the Academy's venerable groundskeeper, Beatty, took the young cadet into his stewardship that Picard truly started down the path to maturity. Over time, overconfidence and even recklessness came to the fore on occasion, such as him being unwilling to charge outnumbered into a fight with Klingons ("Tapestry"), an action which ended with him stabbed through the heart

and requiring an artificial replacement. That event is viewed by many — including Picard himself — as a turning point in his life, after which he developed a more introspective nature.

Picard's later reputation for deliberate judgment and action often serve him well, especially during occasions where he finds himself forced to set aside the rules to accomplish his mission and protect his ship and crew. Showing the primitive Lio that the aliens they worship aren't gods ("Liaison"),

helping someone in distress in defiance of non-interference directives ("Pro Phis," "Monsoon"), or defying Starfleet and even the Federation itself in defense of the seemingly helpless B'Pol (Star Trek: Insurrection) Picard demonstrates a willingness to defy the letter of the law in order to uphold its spirit. While certainly not as impulsive or cocky as Jim Kirk might've been in similar situations, Picard still comes across — on occasion — as a bit of a rogue when required by circumstances.

Conditions regarding irregular decisions and action are almost the norm for Benjamin Sisko during his tenure as commanding officer of Deep Space 9, at the forward edge of Federation space and the frontline for eventual war. When one of his men officers, Michael Eddington, abandons Starfleet for the Maquis and eventually rises to lead the resistance group in its ongoing guerrilla war against the Cardassians, Sisko spends months

trying to bring him to justice. When Sisko learns that Eddington has created weapons capable of pulverizing the atmospheres of Cardassian-inhabited planets, Sisko launches a similar weapon on a Maquis colony, without waiting for Starfleet authorization, threatening to repeat the process until Eddington surrenders ("for the better").

Sisko did seek Starfleet approval when concocting a plot with the miscreants Garak

to bring the Romulan Star Empire into the Dominion War as a Federation ally. His superiors eventually authorize a scheme to pose as forged evidence but after the ruse is discovered, Sisko learns that Garak anticipated this possibility. The wily Cardassian put into motion a backup plan to assassinate a prominent Romulan senator and make it appear that the Dominion was responsible. Sisko has the desired effect of aligning the Romulans with the Federation.





Rather than alert his superiors to the truth behind what's happened, Spock opts to maintain a part of silence with Garak, uneasy yet ultimately content with his decision ("In the Pale Moonlight"). If that's not being a kid bag, then we need a new definition for the term.

The specter of war also influences questionable actions by an earlier Starfleet captain, Jonathan Archer. As commander of *Enterprise*, Earth's first long-term deep space exploration starship, he frequently finds himself in the position of improvising workarounds solutions to problems simply because little to no precedent exists for the issues faced by him and his crew. Archer's confrontational decision not to assist the Vulcans with the epidemic ravaging their planet is cited by many as the basis for what eventually became Starfleet's Prime Directive ("Star Doctor"). While hunting for the Klingon superweapon before it can be used against Earth, Archer resorts to torture in order to find an alien pirate vessel ("Anomaly" *map*), and even the theft of needed parts from another ship in order to repair *Enterprise* and continue its search for the Klingon ("Damage"). Though he seems to take such seemingly necessary actions in stride, Archer in reality spends much time contemplating the morality of what circumstances force him to do.

It's not simply Starfleet captains who defy rules. As a young lieutenant, Tom Paris' overdeveloped sense of self-confidence caused him to make a horrible mistake that cost the lives of three fellow officers. Worse than the actual tragedy was his

attempt to conceal what he'd done, resulting in his assignment from Starfleet headquarters, stranded in the Delta Quadrant aboard the wayward *U.S.S. Voyager*. Paris is able to redeem himself in the eyes of Captain Kathryn Janeway and her crew during the ship's journey toward home. He does stumble on occasion, most notably when he violates Janeway's orders and the Prime Directive by taking radical action to save the Monashee "world nover" as punishment for that severe infraction, Paris receives a demotion and time in the brig ("Thirty Days").

Of course, Tom Paris can't be discussed in this context without also mentioning another officer who bears a similarly checkered past: Nicholas Locarno (above, right). As a senior cadet at Starfleet Academy, Locarno excites members of his Nova Squadron—including Wesley Crusher—to train for a dangerous flight maneuver. When a practice flight ends in the death of a cadet, Locarno leads a cover-up that eventually is exposed by Crusher. Though he eventually admits what he'd done and accepts responsibility for the accident, Locarno is dropped from the Academy, ending his Starfleet career before it even begins ("The First Duty").



"Well, the truth... is usually just an excuse for
a lack of imagination."

— Elim Garak, "Improbable Cause" (*Star Trek: Deep Space Nine*)



Some beings go to the periphery of the rules of others. They recognize the ways of the world they inhabit and work those ways to their own advantage without necessarily living by those ways. Instead, they are governed by their own moral code and do not care who understands or accepts it.

Quark, the Frengi bartender of Deep Space 9, holds himself accountable to a much looser Federation law under which the space station is governed, but more to the Rules of Acquisition, which dictate how all business should be transacted within the Frengi culture. He operates his

namesake drinking establishment and gaming house under those rules, which Quark often cites as justifications for his lying, cheating and underhanded business practices.

The Frengi also skirts the law countless times as a dealer in stolen property and contraband goods, putting him at odds with Constable Odo, the station's chief of security. Odo uses not only his considerable investigative skills but his abilities as a Klingon to thwart Quark's illegal actions, through which the two forge a begrudging respect and an unlikely friendship.

But Quark is not totally above focusing his efforts and his abilities toward less nefarious ends. In addition to his occasional shows of generosity and kindness to station residents — sometimes compassionate enough to merge his fellow Frengi — he plays a critical role in several Federation-led actions during the Dominion War. He assists in the Federation's capture of Deep Space 9 by freeing prisoners who disable the station's weapons systems ("Sacrifice of Angels") and takes part in a mission to destroy the Dominion's shipyards ("Shadows and Symbols"). He also kills a Jem'Hadar soldier to save



the life of his injured nephew, Nog ("The Siege of AR-558").

Another resident of Deep Space 9 with motivations even more difficult to ascertain, Elia Garak, seemingly lives the life of a simple tailor and operator of a Promenade shop. However, the facade masks his past as an operative of the Cardassian Obsidian Order now living in exile aboard the station. Garak is an enigma, first catching the attention of Dr. Julian Bashir when their friendship leads Garak to share small confidences from his past. As Bashir and others on the station quickly discover, Garak is expert



at absorbing his past within a web of lies, one so tightly and expertly woven that no one believes that any one piece of information ever offered by Garak has not been tainted with untruth.

While Garak may misrepresent his own experience as a spy and assassin for the Cardassian intelligence agency, he certainly does not fabricate it entirely. He uses his skills on a number of occasions to obtain information and foil plots of covert Cardassian activities aboard the station. He fights alongside Federation officers early in the Dominion War and later works as a cryptanalyst for the Federation, decoding Cardassian transmissions. And as discussed earlier, Garak continues his talents for subterfuge and assassination during

Captain Sela's efforts to encourage the Romulan Star Empire to ally with the Federation in the Dominion War.

Not quite as deadly as Garak nor as self-serving as Quark, a number of rogues and smugglers working within Federation space each certainly merit the title of "bad boy." Tholian Olona (left) comes close to igniting an interplanetary war in the Omega Sagitta system when serving as a courier between two young lovers who also are members of the planets' ruling families. The charming rogue is accused of fathering a child with the daughter of one family, and stealing a crown jewel of the other family. Eventually the situation cools but not without Olona being seen as someone willing to cause

a little trouble if the price is right. ("The Inkyrogous Olona" - TNG)

Equally troublesome is Cyano Jones (above), a trader who has a penchant for libations, valuable commodities and - at least in Captain Kirk's experiences - tribbles. Jones has a mind toward turning a profit for himself and little else, which he demonstrates on Space Station 6-7 after his introduction of the furry, hyper-reproductive creatures to Starfleet crewmembers aboard the station. He shows little interest in the station's welfare once tribbles begin to overrun it, and balks vociferously when Kirk holds him accountable for a cleanup effort projected to last more than 17 years. ("The Trouble With Tribbles" - Star Trek)



"Even for a god, there's a point of no return."

- Apollo, "Who Mourns for Adonais?"
(*Star Trek*)

And then there are those who push the boundary of being a bad boy into shades of malevolence, with intentions and actions that ignore the basic rights of beings to live in peace.

One can argue with a more misanthropic slouch than Captain James W. T'Pol's mentor Mudd, who encounters the crew of the *Enterprise* by chance as well as by design. A convicted snuggler and purveyor of stolen goods, King Mudd's schemes sometimes blur ethical lines and show a reduced regard for human life. When Mudd first meets Captain Kirk and the crew of the *Enterprise*, he is in the midst of a scheme involving the sale of human women as wives to alien colonists of Planet XII. The women, under the influence of a Venus drug provided by Mudd, were unsuitably appealing to the planet-bound men and their few more valuable to Mudd. But once the miners discover the drug's effects and the women lose their appeal, Mudd has little regard for their feelings ("Mudd's Women").

Mudd plays a role in the *Enterprise* once being hijacked by androids that intend to harbor the starship's crew indefinitely on their planet of origin in efforts to study the human race. The androids have been scolding Mudd after a crash landing of his spacecraft led him to the planet of androids, but he offers information to the androids to help them risk hundreds of people to study in exchange

for his own release. Mudd's staying true to his own demented self proves his wisdom as the androids recognize him as being unsuited to a life of free action among the stars. ("I, Mudd") But that wisdom did not last long as the *Enterprise* meets Mudd still hard at his core games, then later with the rations of *Wheeler*. Mudd attempted to sell a contraband love potion and ended up in custody with orders to attend rehabilitation therapy ("Mudd's Favourite" - *Star Trek Animations*).

While much more than mere boys, there even have been beings of near omnipotent power who've put themselves in the path of Starfleet's exploration missions, only to behave as though humanity was a plaything far from their own amusement. Figures such as *Trilane* ("The Splice of Gethos") and even the Greek god *Apollo* trifled with Captain Kirk and his crew, and on both occasions were shown to be little more than recalcitrant children. On the other hand, the being known as *Q* appeared time and again before Starfleet captains in the 23rd Century, purportedly to offer tests to humanity in an effort to aid in its development. Such tests often seemed to be simply mischievous games that put people in danger of their own making, such as when *William Riker* was granted abilities of a member of the *Q* Continuum, or at the mercy of deadly superior enemies like the Borg ("Wide Q", "Q Who?" *TNG*).

Q's onerous streak only encourages him to bend time and space to suit his own whims. Proud and senior officers of the *Enterprise-D* were once warped in a world drawn from the legends of *Pablo Picasso*, not to mention *Picard* being forced to re-experience some of the more reckless moments from his youth ("Q and I", "Lipstick"). He also tags with the hopes of the crew of the *U.S.S. Voyager* on several occasions, once pushing the wayward starship several years closer to the *Alpha Quadrant* - but not all the way.



how, as it might set a bad example for his use ("Q" *Voyager*).

In *Star Trek* as anywhere else, "bad boys" are publicly discouraged but privately admired. As they will give voice to the questions others are afraid to ask and push the paradigms others are afraid to challenge, their unconventionality can be necessary elements to success. And as "The Greasy Woman" taught us, we might not want to undo our inner bad boys on the world - but it seems as though we can't function without them. **A**



Robert Duncan McNeill is TOM PARIS

After playing one "bad apple" *Star Trek* cadet, Robert Duncan McNeill didn't expect to get a chance at redemption in the *Star Trek* franchise, but the role of bad boy Tom Paris was tailor made for the young actor...

Words: Stephen Ercole

Having aided the Maquis rebellion and been sentenced to serve time in a Federation Penal Settlement on Earth, Tom Paris was no doubt surprised by a subsequent visit from Captain Kathryn Janeway (Kate Mulgrew) with an offer he could not refuse. In exchange for an early parole, all he had to do was pilot the *Starship Voyager* on a mission to capture a Maquis ship. Paris agreed, never realizing that this would result in him, along with Janeway and the rest of her crew as well as members of the Maquis, being marooned in the Delta Quadrant for seven years.

It also turned out to be a plum role for Robert Duncan McNeill, who was cast as Paris on *Star Trek: Voyager*, although it wasn't his first time as a *Star Trek* "bad boy." Prior to this he had played Nick Locarno (right), an Academy cadet who orchestrated a cover-up involving the death of a fellow cadet in the *Star Trek: The Next Generation* episode "The First Duty." It was a job that the actor happily took on, little realizing how much his future would be tied to the *Star Trek* franchise.

"It was around 1992, and not only had I just moved to Los Angeles from New York City, but my wife and I had just had our first child, too, so there were a number of changes going on in my life," recalls McNeill. "I had also been cast on brand-new ABC TV show called *Going to Extremes*, which at the time was one of the network's top priorities and being touted as its next big hit. I was waiting to fly down to Jamaica to start work on

that, when my agents called me and said, 'We know you're about to head off to Jamaica, but there's this little guest-part on *Star Trek* that fits right in before you leave. A lot of actors we know have really enjoyed working on the show, especially stage-trained actors, because of Patrick Stewart [Captain Jean-Luc Picard], who's an amazing classical actor.'

"My agents' attitude was that it would be a 'filler' job more than anything else as well as fun for me. So I said, 'Sure, why not?' and I went to

and did it, but my focus was so much on the Jamaica project that I was very relaxed and didn't have any huge expectations. Because our workplace was kind of self-contained, I really bonded with Wil Wheaton [Wesley Crusher] and the other young actors. Oftentimes when you're a guest star on a show, you sit in your trailer until they're ready to do your scene and you don't feel like you're part of the family. However, there was something about that *Star Trek* episode that made me think, 'Wow, it's different here! So I did it, had a great time creatively, they went off to Jamaica and forgot about it.'

Unfortunately, *Going to Extremes* only lasted one season, and McNeill spent the next couple of years auditioning for and working on other TV shows. He and his family eventually moved back to New York where the actor was appearing on stage in an off-Broadway production when, once again, his agents phoned with a job offer.





"They said to me, 'Do you remember that little episode of *Star Trek* you did a couple of years ago?' Well, they really liked what you did, so much so that they're interested in you possibly for a regular role in a new *Star Trek* series coming out. They're even sort of basing the character on the one you played in *TWS*! Boy, oh, boy, my attitude was 180 degrees," says McNeill with a chuckle. "I was looking for something just like that; a dependable job and one that I could also feel creatively excited about."

"Again, with *TWS* it was an easy, quickie job, but this time around I really appreciated what *Star Trek* had to offer, so I gave it everything I had. I rearranged things with my play and flew out to Los Angeles to meet with the *Voyager* producers. The thing is, though, I had long hair and a full beard for my part in this play, and when I first walked into the audition room, I think it threw the producers off a little bit. They'd remembered me from *TWS* where I looked very different and I said to myself, 'Oh, my God, I blew it!'

"After I did the scene I stopped outside and waited. Michael Piller, the series co-creator and executive producer, came out and said, 'You looked so different on *TWS* that it's difficult for us to see through the long hair and beard. Would you be willing to use the bathroom in my office and shave off your beard right now?' I said, 'Sure, whatever it takes.' So I shaved off my beard, went back and read the scene again. I guess that was all they needed, just to see that I hadn't completely changed, and I got the job."



ROBERT DUNCAN McNEILL

Outside *Star Trek*, North Carolina-born Robert Duncan McNeill has acted in the daytime soap, *All My Children*, and made guest appearances on TV series such as *The Twilight Zone*, *Quantum Leap*, *L.A. Law*, *Second Chances*, *The Outer Limits*, *Early Edition*, *Crossing Jordan*, and *Murder, She Wrote*. In film he had a starring role in *Masters of the Universe*, and appeared in *Air Force One* and *Infested*.

But it was *Star Trek* that led to McNeill's transition to working behind the camera, starting with his directorial debut on *Voyager*'s "Secured Ground." He went on to direct three more episodes for *Voyager* and four for *Star Trek: Enterprise*, as well as installments of Dawson's Creek, Dead Like Me, Medium, Desperate Housewives, Las Vegas, V, Supernatural, and the pilot episode of *Samantha Who?* McNeill is also a frequent director on *Chuck*, for which he also serves as a producer.

McNeill has written, produced, and directed two independent films, *Seven of Love* and the award-winning *The Battery*.

TEAM VOYAGER

Like Nick Locarno, McKell's new character, Tom Paris, had a troubled past. Coming from a family with a long and distinguished record of service with Starfleet Command, young Tom seemed destined to follow in the footsteps of his father, Admiral Owen Paris. A gifted pilot, he graduated with honors from Starfleet Academy, but not long after, he accidentally crashed a shuttle, killing three fellow Starfleet officers. Tom covered up his piloting error, but he eventually succumbed to guilt and confessed. Court-martialed and dishonorably discharged, Paris went to Marselles where he wallowed away his days drinking and playing pool. However despite the surface similarities, McKell does not consider Nick Locarno and Tom Paris to be carbon copies of each other.

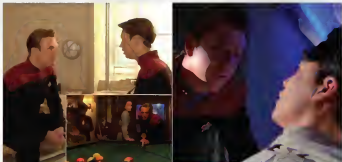
"Fundamentally there's a huge difference between the two of them," notes the actor. "Nick Locarno was somebody who appeared to be a really good guy to the Starfleet teachers, faculty and staff, but deep down was a rotten guy. I think Tom Paris was the complete opposite of that. He appeared to be

a little rotten on the outside, but was really a good guy underneath it all. Initially, *Voyager's* creators might have conceived the character to be very much like Nick Locarno, but it became clear to me quite early on that he had to be very different.

"Nick Locarno was someone who was there for one thing and to serve a very brief purpose. But for Tom Paris to last, as well as be relevant, he had to be a real hero and a character who, underneath all his warts, faults and weaknesses, was someone that viewers would want to come back to every week. That's why I felt it was necessary to bring a sense of humor to Paris. To me, Star Trek was its most successful whenever it had a bit of wit and tongue-in-cheek quality along with a sense of fun and adventure. So I tried to bring the spirit of that into everything I did, even if it wasn't scripted."

Starfleet officers and rebel Maquis have no choice but to put aside their differences and join forces when they are stranded 75 thousand light years from home at the end of *Voyager's* pilot episode "Caretaker." For Tom Paris, it means a second chance; he is awarded a Starfleet Field commission to lieutenant by Captain Janeway and appointed *Voyager's* chief helmsman. It is, however, far from a smooth ride for him, and it takes a while for him to earn the respect of his captain and shipmates.

"I tried my best to emphasize that while Tom might look like he doesn't care about anybody else, he actually does care about Harry, who's a little less experienced and needs a bit of help."



"What was really important for our show was that this mismatched group of people came together with their strengths and became a team," says McKell. "That was a challenge, though, with Tom Paris, because he was initially meant to be a lone wolf. So I looked for opportunities to showcase his value as a team player."

"That began in the pilot with Harry Kim [Garrett Wang], where I wanted to show Tom as being sort of the wiser, older brother to this character. Even if it was lightly scripted, I tried my best to emphasize that while Tom might look like he doesn't care about anybody else, he actually does care about Harry, who's a little less experienced and needs a bit of help. The more I did that, the more, I think, our writers started writing to it.

"Something else I felt was unique about Tom was the fact that he was kind of a down-to-earth straight talker. With all the technobabble, sci-fi talk and campified stories and situations, I tried to be the one who had a sense of plain speak and be a little folksy with my character."

LADIES MAN

Early on, *Nagyer* writers considered a romance between *it* and Captain Janeway, but then decided to go another route with McKeeth's character. "They briefly had Tom being a ladies man, and it kind of became a Captain Kirk female-when-of-the-week thing with her," says the actor. "The writers also toyed with a relationship involving my character and Kes (Jennifer Lien), but that didn't seem to be the way to go either."

"Then over the course of a couple of seasons, they saw something with Tom and [William T. Riker] (Jonathan Demme) that could really sustain itself. Here were two extremely independent and strong-willed individuals who over the long haul were able to break down the

barriers between each other. In doing so, they became more vulnerable and open to one another. That was a wonderful evolution for Tom and, ultimately, his relationship with [Riker] was one that felt truly satisfying, I believe, to the audience. She and Tom went two characters that we stuck with and watched evolve over the course of the show and grow as people, which I thought was great."

In the fifth season *Nagyer* episode "Thirty Days," Tom Paris follows his own moral path rather than Starfleet protocol when *Nagyer* makes first contact with an alien species living on an ocean planet. His choice lands him in the brig and gets him a temporary demotion to ensign.

"What I liked most about that episode is that it had kind of a journal quality to it," says McKeeth. "It was written with a very strong solo-actor narrative. As an actor you often go back and forth with another actor and have to say your lines and give them meaning. Here, there was a great deal of 'silent' acting, if you



will. Much of the story was told using voiceover and had Tom either in the brig or walking to and from someplace. It's a different type of challenge when you have to be expressive without using words. Star Trek is often very dialogue-heavy and there is a lot of story in the words you're speaking, so I really appreciated being able to explore my character using such an unconventional approach."

"As far as Tom's direction, it was probably more of an underlying theme in the series and just something that my character always struggled with," continues the actor. "To me, it was reinforcing the fact that no matter how much he seemed to change, Tom would always be someone who was willing to break, or at least question, the rules and take his punishment. And I was glad that the writers didn't completely abandon that and kept writing to it over the seasons."

Despite interference by the fans, *Julians*, *Kerens* and even the *Brig*, *Nagyer* and its crew finally succeeded in getting back home in the two-part finale "Endgame."

"The last day of shooting on that episode was very bittersweet because our entire cast wasn't there," says McKeeth. "My strongest memory of *TAG* is that it was all about the people and the family that Star Trek created in a very unique way. I had never experienced that same sense of camaraderie and friendship on any other TV show. It's quite rare."

"So on that final day of *Nagyer* there were only a few of us left because the rest of the cast had already

shot their final scenes. I wish we had had the chance on that last day, or even with the last scene, to have scheduled it in such a way so that all the actors could have been there."

While on *Playboy*, McNeill stepped behind the camera to direct four episodes of the series. He continued to hone those skills on such other shows as *Oz*, *Scrubs*, *Star Trek: Enterprise*, and *Dead Like Me*. Currently, the actor serves as a director/co-executive producer on the NBC series *Chuck* and could not be more content.

"I have to say that it's exceeded my expectations," he enthuses. "The cast and crew of *Chuck* have certainly equaled the sense of family, bonding and fostering

that I felt on *Star Trek*. Over the past three seasons on *Chuck*, our characters have changed in amazing, interesting and honest ways, which makes my job incredibly fulfilling."

McNeill was delighted when the show was picked up for a fourth year. "I was totally pumped! We left the end of season three with such an amazing set-up to learn more of *Chuck's* family life, including the mystery of mom, and it feels so great to know that we will have a chance to tell those stories. Some of the smartest, funniest, most talented and biggest-hearted people I've ever worked with are on this show, and we have a great writing staff that keeps these characters evolving, just like Tom Paris did on *Playboy*!" A

"No matter how much he seemed to change, Tom would always be someone who was willing to break, or at least question, the rules and take his punishment."



Lost & Found

Star Trek historian Larry Nemecek presents a selection of on-set jokes from the real-life bad boys among the Trek casts.


During his farewell tour to fandom and conventions this year, Leonard Nimoy has been regaling audiences of newer fans with the tale of all those legendary and hilarious thefts of his bike by William Shatner, his costmate in the center chair... and eventual friend. As far as we know, no photos are known to exist of Nimoy's unfortunate bike in all its Shatner sneak sites.

But never fear - the captain is hardly alone across the Star Trek pantheon when it comes to capricious capers. Robert Duncan McNeill of *Voyager*, in this issue's spotlight, was just one of a cast that's become notorious for on-set jokes - as anyone can tell who has seen him and his merry male costmates at convention reunions to this day. Here, we've found a sly moment from Tuesday, August 26, 1998, during filming of Season 5's "Thirty Days," with McNeill and Garrett Wang in their Captain Proton and Buster Kincaid duds for the second of what would be just three episodes. Even though scene 1D here finds Tom Penechding Harry Kim once again for his "unattainable lovers," McNeill's smirk and Wang's reaction look suspiciously to be flowing from their own *h-jinks*, and not those of their characters! It's also a good glimpse of the actual colors of the Proton wardrobe - not fibered so as to seem as authentic black-and-white film - as the cameras roll on Day 6 of eight assigned to shoot what was originally entitled "Down Deep."





Nearly a decade earlier, the cast of *The Next Generation*, top to bottom, were also renowned for driving directors crazy with their on-set goals that never got in the way of the work. Brent "Data" Spiner continues to snark his way into the hearts of fan legions who follow him on Twitter today—but sometimes all it took was a good stumble over all that technobabble Data had to say. The TNG cast was merely on Day 4 of its 18-day shoot for the finale "All Good Things..." when this shot was taken on Wednesday, March 16, 1994. But rather than a good joke, it's more likely his attempts to say "tachyon pulse" or the "sonographic imaging scanner capable of metaphasic resolution" that sent Spiner over the edge here in Scene 100 in the show's Engineering Room/Pest!



While *Deep Space Nine* had perhaps the most veteran cast of all, it was hardly at a loss for tricksters. It's true that Armin Shimerman's bartender/casino magnate Guzik was the obvious "bad boy" of the cast, but the shot from Season 3's "Prophet Motive" betrays a goof by Rene "Odo" Auberjonois, too - just

as Terry "Jadzia" Farrell films her on-line Scene 56 as a "Prophet" anointing upon Guzik. If Auberjonois looks pretty cocky, it's likely because he's also directing that episode - or, perhaps it's because this is Thursday, December 22, 1994, and everyone's giddy on the last day of work before the holiday break! A

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STAR TREK DEEP SPACE NINE INTERVIEW

While he may be best known for his appearances in the horror genre, Tony Todd has been a lifelong fan of *Star Trek*, and relished the opportunity to make multiple appearances in the franchise, as he explains to Marc Shapiro.

Tony Todd has no problem playing rumor control. Especially when it comes to an admitted passion of his: the *Star Trek* universe.

"It is absolutely not true that it was down to the wire between Michael Dorn and myself for the role of Worf in *Star Trek: The Next Generation*," chuckles the actor. "I was in New York at the time and he did not have the opportunity to audition. But I'm not saying that if I had been out in LA and had auditioned, I wouldn't have gotten it."

And then there's that business about the veteran actor being up for the role of Sisko in *Star Trek: Deep Space Nine*. "How that one is lost, I was up for the role that Avery Brooks got. But I didn't get it. When I don't get something, I don't call to see how close I was."

Todd has ventured out on a stormy Los Angeles night to trumpet his latest win, the horror thriller *Witcher 2*. However, as the conversation snakes in and out of his long and illustrious career, it is inevitable that his involvement in *Star Trek* comes up.

"*Star Trek* is a personal and professional accomplishment in my life," he says. "It changed my life. It got me on the convention scene. It allowed me to meet the fans. And it has allowed me to travel around the world. I look on my work on *Star Trek* with a sense of pride."

The actor recalls that the original *Star Trek* was a childhood favorite and as he entered the acting world, he always hoped for a chance to appear in the franchise. With the advent of *Star Trek: The Next Generation*, Todd had his opportunity. He auditioned for roles on TNG on five separate occasions without landing a part. The sixth time would be the charm as he auditioned for and got the part of Worf, Worf's brother in "*Sins Of The Fathers*" and the two-episode story "*Redemption*."

"I loved playing Worf," reflects Todd. "He was a proud, enigmatic, displaced warrior. I was not just the big guy in makeup. I felt Worf was very Shakespearean and very well rounded. I loved the bonding that went on between Worf and K'm. Worf was a stoic brother but, in those episodes, he was becoming too human. He was beginning to forget what it was to be a Klingon and to have that kind of heart and dignity. It was up to K'm to get him back on the right track."

With the luxury of three guest shots, Todd became a fairly recognizable figure on the TNG set. He's certainly happy with Michael Dorn going to the point where, in this day, he considers Dorn "a very cool person and somebody who is like a brother to me." However his presence and a close knit group of actors also had moments when creative attitudes collided.



"I was there enough so that I got to know the actors pretty well. They'd be sitting me around as they felt I challenged them as an actor. When you do a series, you can become jaded. I remember coming onto the set one day and everybody was just sitting around reading the *Holt Street Journal* and talking about new car technology. It seemed to me that maybe their minds were not on the work like it should have been. But they knew that when I came in as an actor, I was guns to the ground and blazing away. So when they saw that in me, it made them step up their game. I remember pushing Jonathan Prekes quite a bit. But I pushed them all. I felt I had to."

Todd returned to the role of Kurn on DS9 in "Sons Of Mogh." For the actor, the character of Kurn remained an attraction. "He continued to have that sense of dignity, honor and straightforwardness," he relates. "And I liked the fact that the relationship between Worf and Kurn was still unresolved. The Klingons needed Worf to come back to their planet and to be who he was and it was up to Kurn, to a large extent, to bring that about."

"I felt Kurn was very Shakespearean and very well rounded. I loved the battling that went on between Worf and him."



THE VISITOR

Todd offers a tight smile and unabated pride when asked about what some consider his breakout role in the portrayal of the adult Luke Sokes in the 1953 episode "The Visitor" (he acknowledges that the role won several awards, including the SF equivalent of the Oscar, a Hugo) and many accolades. He was also happy that he was allowed a "a small and closed in role" rather than the largely bombastic, over-the-top roles that usually came his way. But most importantly to Todd, "The Visitor" allowed him the opportunity to lay something sad in his real life to rest.

"I was raised by a single woman who had passed away some months before 'The Visitor' came my way," he recalls. "I had been in mourning for five months and had not taken a job since she passed. I was basically putting my life on hold when they sent me the script. For me, it was definitely a powerful episode in that I was able to channel this woman while playing this older character and, in the process, I was finally able to come to peace with her memory."

Todd chafes at the memory of his next Trek journey, that of Alpha Hergon in *Star Trek: Voyager's* "Pony."

"It was a great experience for me. I liked the character and I felt the script gave me something to do. But that turned out to be the most uncomfortable thing I ever did. I had to wear this full bodied suit and the big decones for me on that show was a half hour before they put me in the suit. If I had to go to the bathroom or whether I could hold it in until my scenes were done."

The actor would play yet another Klingon, Karkas, in voice only in the video game *Star Trek: Elite Force II*. "By that time, I had shrugged pretty well," he admits.

Speculating on what other *Star Trek* opportunities might be in his future, Todd says, "Well let me put it this way. I got to know the *Star Trek* writers [Roberto Ortí and Alex Kurtzman] pretty well when I was doing *Transformers*. And they are working on the *Star Trek* script."

"At this point, there's nothing for sure. But who knows...?"



TONY TODD



Raised and schooled in Connecticut, actor Anthony T. Todd can boast an impressive résumé of guest television roles on some of the most popular science fiction and fantasy TV series of the last 20 years, including *The X-Files*, *Xena: Warrior Princess*, *Hercules: The Legendary Journeys*, *Babylon 5*, *Angel*, *Smallville*, *Gewi Rockenderry's Andromeda*, *Charmed*, *StarGate SG-1*, and, of course, *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. Todd's mainstream TV work includes *Law & Order*, *Homicide: Life on the Street*, *NYPD Blue*, *CSI: Miami*, *24*, *Boston Legal*, *Without a Trace*, and *Chuck*.

On film, Todd has appeared in *Pleison*, *The Crow*, *Beastmaster: The Eye of Braxos*, and *The Rock*, as well as providing the voice for the title character in *Transformers: Revenge of the Fallen*. His numerous credits in horror-movies include *Night of the Living Dead* (1980), *Wishmaster*, the *Final Destination* trilogy, and the cult favorite *Candyman* series, in which Todd has the title role of a murderous, hook-wielding urban legend brought to life.

MEET
THE CREW



WHO IS... SULU?

Best known as the Asian chief helmsman of the U.S.S. Enterprise, Hikaru Sulu's Starfleet career began in a very different department - and may even have ended with the highest rank in the Federation, as David R. George III explains...



Star Trek

The first television series follows the crew of U.S.S. *Enterprise* during their five-year mission of exploration. That crew includes a man of Japanese descent named Hikaru Sulu—except that, throughout the run of the original 70 episodes, Sulu's given name remains unspoken. Indeed, through all three seasons of the original show, the audience receives no clear indication that the character even *possesses* another name.

Sulu first appears in the series pilot, and in that chronologically earliest episode, he holds the rank of lieutenant and heads *Enterprise's* astro-science

department. Called to the bridge before the ship makes an historic attempt to leave the galaxy, he does little more than act as an observer. Later, the captain calls upon him to explain the mathematical progression of a crewman's medical condition.

During the course of regular-season episodes, though, Lieutenant Sulu has transferred from the sciences division to the command division. In the more than 50 appearances he makes in the series, he functions exclusively as one of the ship's helmsmen. His duties include not only piloting the ship, but

also deploying its defensive shields and weaponry. He also occupies a high position in the ship's command hierarchy. On several occasions when the captain and first officer are absent from the *Enterprise*, he is left in command of the ship. During one such incident, Spock describes Sulu as "an experienced combat officer."

In that vein of professionalism, on one occasion Sulu is marooned on a desolate planet with several fellow members of the *Enterprise* crew. As the temperature drops precipitously and the landing party remains stranded, Sulu faces his possible death with both equanimity and dignity. Even as the prospects for rescue fade, he continues to lead his team and hold out hope.

Early on in the series, Sulu demonstrates an affinity for a number of leisure pursuits. Several episodes reference his interest in fishing, while others reveal his enjoyment of the sport of fencing, as well as his enthusiasm for collecting antique firearms. It is unclear whether Sulu fits from one pastime to another, or if he maintains active pursuits for multiple hobbies, but whichever the case, he appears a man of great passions.

As for personal relationships aboard ship, Sulu appears to have several friends, including Janice Rand and Geordi Kling. He also seems to feel an attraction to Uhura, at least twice exhibiting an overt appreciation

Though likeable and steady, Lieutenant Sulu remains something of an enigma during the initial television run.





for her beauty. Of all the *Enterprise* crew, though, Sulu interacts most often with Pavel Chekov, owing to the proximity of their duty stations on the bridge. Their professional interfacing includes not only the sharing of on-duty experiences, but a bantering and familiarity with each other that points to a close, off-duty friendship.

Overall, the *Next Star Trek* series depicts Sulu as a capable Starfleet officer. In the days before ensemble casts became a staple in episodic television, the character occupies a secondary tier within the show, a recurring presence who provides stability to the storytelling, but about whom few details are divulged.

Though likable and steady, lieutenant Sulu remains something of an enigma during the initial television run, with the slant of facts about the character — such as his first name — left undisclosed.



The Animated Series

Twenty-two animated episodes continue the *Enterprise* crew's five-year mission of exploration. While many of the original cast of the live-action series provide their voice talents to the animated show, the shorter length of the stories and their categorization as children's fare bound their intricacy and sophistication. George Takei reprises his role as Sulu, but while some episodes feature secondary characters more prominently, the scripts do little to flesh out these characters.

In the case of Sulu, he continues as the ship's con-named helmsman. In one installment, he breaks his leg, and in another, a computer malfunction traps him in the *Enterprise*'s holographic recreation room. In an alternate universe, he ages rapidly in reverse, eventually reverting to infancy before the transporter ultimately restores him to his adult self. Sulu recovers from all of these travails with little observable effect on his personality.



On Film

Prior to the alternate-timeline version of *Star Trek* given life in the 11th and most recent feature, Sulu appears in six films. These stories offer not only more screen time to the character, but also allow significant opportunities for his growth. Sulu continues his career in Starfleet, and various aspects of his persona are made plain.

Although the details of Sulu's life immediately succeeding the completion of *Enterprise's* five-year mission are not addressed, he receives a promotion to Lieutenant Commander sometime in the ensuing 50 months. He then returns to the helm of a newly refitted *Enterprise*. After piloting the ship through a crisis that threatens Earth, he apparently remains aboard, serving alongside the same command crew with whom he worked during the five-year mission.

A dozen years later, Sulu, still in Starfleet, has received a promotion to commander. He continues to serve aboard *Enterprise*, although the ship has become a training vessel for cadets. He nevertheless displays a great appreciation for the ship. He also works with many of his longtime fellow officers—including Spock, McCoy, Scott, and Ilia—enjoying both a professional loyalty and a personal camaraderie.

In particular, one film showcases the friendship between Sulu and Chekov. The two take their share leave together, hiking through the wilderness on Earth. They banter amiably, their relationship clearly one of long standing and deep familiarity.

The tales that unfold throughout the films also reinforce the allegiance and friendship Sulu feels for the people around him. More than once, he risks his career and even his life not only to stand by Kirk and Spock and company, but to fight for them. He acts without hesitation to battle for causes greater than his own



self-interest; he risks everything he has earned to save the life of a single friend, and then puts his life on the line to keep the people of Earth from harm.

Ultimately, Sulu's Starfleet career takes him away from the *Enterprise*. Promoted to captain, he takes command of the U.S.S. *Excelsior*. While recording a log entry as its commanding officer, Sulu finds members, and therefore canonically establishes, his given name of Ilia. Again put in a position where he can include orders to and fromer shipmates in trouble, he not more chooses loyalty over parochialness.

Although the films featuring Sulu detail a paucity of information about his early life and about his family, they do give his birthplace as San Francisco. And in the final film that does not include Sulu, Captain Kirk unexpectedly meets the character's adult daughter, herself beginning a tour of duty at the helm of a new standard *Enterprise*. No other information is revealed about the circumstances surrounding the lives of Sulu and his daughter, though her apparent age would place her birth around the end of Sulu's original tour aboard Captain Kirk's *Enterprise*.



Voyager

Although each of the television series that follows the first show and its associated successor takes place either decades before or decades after the original, *Sulu* actually appears in one of them. An episode of *Voyager* features *Flashbacks* to an earlier time in the life of T'Pol, the ship's tactical officer who, it is revealed, served briefly aboard *Excelsior*, under the command of Captain Sulu. *Voyager*'s captain Jean T'Pol is witnessing some of her recollections of those days. Little concrete information comes to light about Sulu in those moments, but it provides another view of his captaincy, of his command style, and of his sense of humor.

In another installment of *Voyager*, the ship's executive officer muses that his entry into Starfleet Academy had been sponsored by Captain Sulu. Though the show does not further specify the identity of his sponsor — it could have been Hikaru, or his daughter, or a completely unrelated Sulu — he does refer to Captain Sulu with a masculine pronoun. It seems obvious that the writers intended the allusion to be to Hikaru.

Yet another episode of *Voyager* describes Captain Kirk's five-year mission aboard *Enterprise* as history. The story also gives the exact year in which that mission concluded, 2270. By establishing that date, many events in Sulu's life can be definitively placed in a chronological context.



Sulu leaves Starfleet in the 24th Century. He then enters politics and runs for public office. Eventually, Sulu wins election to the presidency of the United Federation of Planets, and serves out three terms.

Non-Canon Material (Books, Audio-books, Comics, Games, Pinball Albums)

Numerous other *Star Trek* stories have been told outside the media of film and television. Though non-canon, these works have provided a great deal of detail about all the characters, including that of Hikaru Sulu. Some of the tales share an internal consistency with each other, while others do not — and some even contradict the canon source material of the series and films.

The novels generally agree that Sulu was born in 2237. In an interesting turn of events, a 2001 novel, *The Intrepid Effort*, first establishes Sulu's given name as Hikaru. A decade would pass before the name became canonical with its use in film. A *Star Trek* comic strip that appeared in newspapers coined a different first name for Sulu: Ikuo.

One published reference gives Sulu's father as Ikuo Sulu, and his mother Kikyo Hatanaga, but this volume also lists his place of birth as Hawaii. A comic also establishes the surname of Sulu's parents as Hatanaga. On the other hand, various novels and short stories identify Sulu's mother as Shizuko Hata.

Several novels follow Sulu through periods of his childhood, moving with his family from Earth to the planet Ganjiba, near the Federation's border with the Klingon Empire. At some point, he resides on the high-gravity world of Italian, though he eventually returns to Ganjiba. When he enrolls in Starfleet Academy, non-canon sources agree that he becomes adept at piloting spacecraft and other vehicles, though at least one video game has him initially enrolling as a shipboard assignment in favor of continuing his formal studies in physics.

Many novels underscore Sulu's friendships with his shipmates. The *Capitol's Daughter* describes him taking shore leave on Earth with Pavel Chekov, a trip during which Sulu meets a notorious woman named Susan Ling. Years later, Sulu learns that he fathered a daughter, Demora, learning that her mother had died. Sulu opts to raise his daughter as a single parent.

More than half a dozen novels and at least one comic book have chronicled some of Sulu's time as captain of the *Excelsior*, with a series of three audio-books, dubbed *Captain Sulu Adventures*, also following the character during this stage of his career. Actor George Takei, who originated the role on television, voices Sulu.

In a series of novels co-authored by Kirk actor William Shatner, Sulu leaves Starfleet in the 24th Century. He then enters politics and runs for public office. Eventually, Sulu wins election to the presidency of the United Federation of Planets, and serves out three terms.

In a *Star Trek: Next* novel, *Armageddon Sky*, the crew of the U.S.S. *Defiant* are ordered to rescue the marooned personnel of a derelict science vessel. Of particular import is the recovery of an unidentified person whom Starfleet wants to keep out of the clutches of the Klingon Empire. One of the *Defiant* crew meets an elderly Asian man named George among the survivors, and their subsequent conversations strongly imply that the man is actually an undercover Hikaru Sulu.

Several novels then have Sulu living well into the 24th Century. But at least one novel, *Iron and Sacrifice*, hints that, by 2315, Sulu has died. Still, no non-canon sources tell the tale of Hikaru Sulu's death.



Star Trek 2009

In the most recent *Star Trek* feature film, time travel results in the establishment of an alternate timeline, which deviates from the original, or prime, timeline in the year 2233. Since this chronological scheme takes place prior to Sulu's birth, it can be argued that his life changes from the very beginning. The film does not explore Sulu's early life, though, instead introducing him when he takes over at the helm of the *Enterprise*.

Unlike in the prime timeline, Sulu becomes helmsman aboard the ship while commanded by Captain Pike. Sulu takes over only when the officer originally slated to occupy the position suffers from a bout of lungworm. Sulu immediately filters, though, unable to take the *Enterprise* to warp with the rest of the fleet because of a mistake he makes. Ultimately, that error saves the ship, as it delays its entry into the Vulcan system until after Nero had destroyed the other *Starfleet* vessels.

Later, Sulu shows his physical abilities by space-jumping from a shuttle onto an atmospheric drilling rig. There, he engages in hand-to-hand combat with hostile forces, employing his expertise in martial arts and fencing to defeat the enemy. After falling from the rig and plummeting toward the planet's surface, he is rescued by James T. Kirk and Pavel Chekov.

Though Sulu does not verbally take sides during the conflict between Kirk and Spock aboard the *Enterprise*, he does support Kirk once he has demonstrated Spock's unwillingness to continue in command. Sulu later demonstrates his piloting and tactical abilities when Kirk takes the *Enterprise* into battle against Nero's vessel. Sulu then assumes Kirk's promotion to captain, and he remains aboard as helmsman.

The life of Hikaru Sulu will doubtless diverge in many ways from that of his counterpart in the prime reality. While sharing many traits in common, the "alternate" Sulu will write his own adventures aboard the *Enterprise* and beyond. **A**



SULU AT A GLANCE

Name: Hikaru Sulu
Date/place of birth: c. 2237, San Francisco, Earth
Height: none
Marital status: None revealed
Aliases: Douglas Daniels (born c. 2270)

Career highlights: Assigned to *U.S.S. Enterprise* (2295)
Promoted to Lieutenant Commander (c. 2270)
Promoted to Commander (before 2265)
Assigned as Captain of *U.S.S. Excelsior* (2290)
Played by: George Takei (prime timeline)
John Cho (new timeline)

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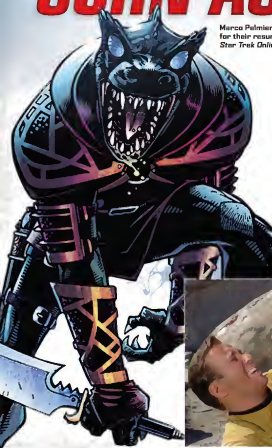
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ALIEN SPOTLIGHT *GORN AGAIN*

Marco Palmieri revisits the Gorn just in time for their resurgence in the *Typhon Pact* and *Star Trek Online*.

You wouldn't know it to look at the stiff, rubber-suited Gorn from the original *Star Trek's* "Arena," but after a few moments' careful consideration, it becomes clear the producers of *Star Trek* knew what they were doing when they decided that the Enterprise's newest enemies would be reptiles. As mammals, many humans have what some believe is an instinctive revulsion toward reptiles—perhaps a holdover from the days when they had dinosaurs war our planet and preyed upon our rodent-like ancestors. Survival of those early mammals depended on their being cleverer, more adaptable, and more resourceful than the toothy, scaly monsters at the top of the food chain. Small wonder then that Captain James T. Kirk, fixing the reptilian destroyer of the human colony on Centarus 11, saw a compulsory fight to the death, is called to his core when he first sets eyes upon the Gorn.

As humans reckon them, the Gorn are heavily muscled and strong, but not agile. Nihilistic and cold-blooded, they possess a carnivore's dentition as well as clawed hands and feet. In "Arena" and the animated





"Gorn are evidently extremely territorial, and do not react well to trespass... Extermination apparently being their preferred method of dealing with alien encroachment."

episode "The Time Trap," their eyes were multifaceted, as depicted in Star Trek: Enterprise's "In a Mirror, Darkly, Part II" (their eyes appeared more mammalian). Footage edited from the final theatrical version of the 2009 *Star Trek* movie included an entirely new Gorn, as different in appearance from previous depictions as the Klingons of the early *Trek* movies and later TV series were from those of the original series.

Gorns are evidently extremely territorial, and do not react well to trespass. Their claim to Cetus III was not even known until the planet's human settlement came under bombardment by Gorn Forces — extermination apparently being their preferred method of dealing with alien encroachment.

Technologically, the Gorn Kingdom seemed equal to the Federation in the late 23rd Century, at least in terms of transportation, weaponry, and warp propulsion. A surprising ability they exhibited in "Aren't" was to send audio transmissions capable of fooling Klingon personnel into believing that they were speaking to humans on Cetus III. But whether this devious capacity for vocal impersonation was a natural talent or artificially created has yet to be established on screen.

Although the Gorn have made only three on-screen appearances, they have appeared in numerous videogames, novels, and comics over the years, causing problems for Captain Jean-Luc Picard on more than one occasion. Their backstory saw considerable development in the games *Starfleet Command* and *Starfleet Command II*, in which they are portrayed as single-minded and goal oriented, with a rich mythology and mysterious origins. In 2001, WildStorm Comics published *The Gorn Crisis*, a graphic novel by Kevin L. Anderson and Rebecca Minetti, with painted art by Igor Kordey, a tale of the Dominion War that introduced the idea of a caste-based Gorn societal structure.



THE TYPHON PACT

Novelist Michael A. Martin built on many of these sources when he wrote *Seize the Fire*, the second volume in the Typhon Pact quartet of novels from Pocket Books, which features the Gorn prominently in an adventure focusing on Captain William Riker and the U.S.S. *Titan*. As part of his contribution to the series, Martin got to develop the Gorn even further, taking the opportunity to do considerable worldbuilding. "Mainly what I did was embellish on the hints that Kevin J. Anderson dropped in *The Gorn Crisis*," the author explains. "This was the first time we saw a political caste differentiated from the warrior caste, as well as dissension within the warrior caste. I also intoned from the way the Gorn looked [outside single purple in each eye, three long fingers] in Season 4 of *Enterprise* and in the [early] graphics Cryptic Studios generated for *Star Trek Online* that other Gorn castes must exist, foremost of which [for my purposes at least] being the technical castes. I also touch on various other castes, such as religious, agricultural, labor, etc. I also exploited

this notion of a highly varied caste ecology in *The Gorn of Summer*," bearded segment of the *STD* (in novel *The Needs of the Many* [the *Keeley Yates* interview]).

Elaborating on how this social structure plays into *Seize the Fire*, Martin says, "Gorn society is heavily stratified and caste boundaries have long been all but unbreachable, as you might expect. However, a disaster at the Gorn warrior hatchery world throws the usually taken-for-granted stability of this half-million-year-old system into serious doubt, at least enough to cause the various castes to begin reconsidering their relationships to one another and to the Gorn Hegemony as a whole. Should the quest for a new warrior hatchery fail to restore the old status quo, the remaining castes will have to adapt to a new reality, redistributing the duties of the soldiery. The political castes fear the Hegemony's new vulnerability to invasion, and many across numerous castes worry about becoming too dependent upon their Typhon Pact allies as a result of the hatchery catastrophe. A civil war, or perhaps even a crippling societal collapse, could be in the offing should the voices of reason at the levers of power in the various castes be ignored (and these voices exist, contrary to the 'reactionary reptile' Gorn stereotype that has been prevalent in the Federation for more than a century)."

STAR TREK ONLINE

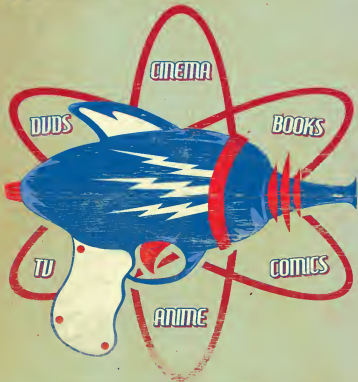
The Gorn have also become resurgent in the early 25th Century future developed by Cryptic Studios for their *Trek MMORPG*. Following an extended period of conflict with the Klingons, the Gorn have been conquered, and now serve as subjects of the Empire. "The Gorn are in a strange place," notes *STD* writer Christine Thompson. "They have the benefits of being part of the Klingon Empire, but many Gorn still want an independent Hegemony led by King Balthia. Others just want to fit into life in the Empire and advance to positions of power there."

Thompson also describes Cryptic's own development work on the Gorn. "They have a racial memory, and history

is extremely important to them. They remember every single planet that was once part of the Hegemony, and they intend to conquer them all again. This drive could ultimately bring them back into conflict with the Klingons, who now hold several planets the Gorn think of as 'theirs.' The Gorn frequently like to relax and train reptilian creatures that they use to attack their foes."

At press time, Cryptic was also implementing plans to update the way the Gorn appear in *STD*. "They're going to look better, have some new costume options and there will be Gorn ships usable by Klingon Empire players."

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This is your first chance to be part of *Star Trek* Magazine's celebration of *Star Trek*'s 45th birthday next year. As well as looking back at some of the fan-favorite stories across the years, we're going to chart how the franchise has developed over the years, by looking at 16 stories, each 45 episodes apart in broadcast order. New stories will feature in each issue, and while our team of crack writers investigate the episodes and reveal little-known secrets, we need your input too. Looking at the list, which spans all six series, we want to know:

Do any of these episodes hold a special significance for you?

Were any of them the first episode you ever saw of the show, or that particular series?

Is there something about the way it was produced, written or acted that struck a chord with you?

Email us at the usual address, startrkmagazine@btinternet.com, and we'll feature the best comments as part of the feature. Please title your email **STAR TREK 45**.

But you need to get writing quickly, particularly about the first four, as the intricacies of magazine production mean that we're going to be working on them a lot earlier than you'd expect. **A**

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ROUGH BEAS

The background of the entire page is a dramatic space scene. On the right, a massive, dark, jagged rock formation or planet surface rises vertically. To the left, a bright, fiery orange and yellow explosion or nebula erupts, with several bright yellow laser beams cutting through the dark space. The overall tone is intense and action-packed.

STAR TREK

TYPHON PACT

TS OF EMPIRE



INTRODUCTION BY DAVID R. GEORGE III

Rough Beasts of Empire picks up Ben Sisko's story in February 2381, when he has returned to active duty on a temporary basis. He has done so in order to help combat the Borg threat that materialized in David Mack's *Destiny* trilogy. Sisko has no interest in continuing in Starfleet, but he will have to survive a battle with the Borg before he can return home...



"Feel!" Sisko yelled, raising his voice to be heard over the clamor of the Borg attack. He stood beside the command chair, gripping its back to keep his balance as the sickly green shock of energy pounded into New York. He didn't hear any acknowledgment of his order, but on the main viewscreen, he saw the ship's phasers leap into the void until they found the fourth Borg cube. The beams flashed through random color changes as Cawwagh adjusted their resonator frequencies on the fly. Still, the Borg vessel continued discharging its weapons, a red energy ray piercing an Alamo ocean and into a city, a green one tracking with New York as it raced toward the cube.

"Phasers reduced the Borg's shield strength by sixty-five percent," Cawwagh said. "But they are now having an effect."

"What about our shields?" Sisko said. The *Woburn-class* ship trembled beneath the Borg offensive, a heavy drone lurching back through the shield generators, but the damage sustained seemed minimal.

"Triphasic shields holding steady at ninety-three percent," lieutenant Commander Plante confirmed from her ops console.

Good, Sisko thought. Until they could eliminate the Borg weapons, they would need the shields in order to interfere with the Collective's assault on the Alamo. "Cease fire and alter course to juxtapose the New York fleet between that ship and the planet."

At the helm, T'Pol glanced up from his panel. "Sir, the Borg are firing on Alamo."

"And we have to stop them from doing so," Sisko told the young Captain officer, his voice hard.

"Yes, sir," T'Pol said. "Altering course." A quaver in his voice made him sound both chastened and scared.

"Lieutenant Wilkes," Sisko said, looking over at the environmental-control station on the periphery of the bridge, to his left.

"Sir?"

"I want all outer sections along the top of the primary hull evacuated at once," Sisko said. "See to it."

"Yes, sir," Wilkes said, turning back to her controls.

Sisko watched the Borg ship slide toward starboard on the main viewer as New York rounded the side of the cube nearest the planet. The nearest of

the Alamo orbital defense platforms came into view, its hull blackened by a Borg attack, its weapons left mute. "Interpose us between the cube and the planet. Show them the top of the primary hull." Though such a maneuver would render the saucer section of the ship vulnerable, it would also better protect the flattened secondary hull, which housed the engineering section, as well as the twin nacelles. All three structures depended from the bottom of the saucer.

On the screen, Sisko saw the green energy beam stop fring. At once, a relative quiet descended about the bridge. It didn't last.

"Warning: into the line of fire," said T'Pol, his reflections divulging his uncertainty.

The Borg ship rolled filled the main viewscreen. New York shook violently as the primary hull made contact with the red energy beam. A loud whine pervaded the bridge—and, Sisko thought, probably the entire ship.

"Shields down to eighty-five percent, but holding steady there," said Plante. "Well, temperature is rising beneath the beam."

"Captain," Cawwagh said, her tone urgent. "The Borg have locked onto us with a tractor beam." The ship quaked again, harder. "They've deployed a cutter."

Sisko knew from Starfleet's encounter with the Borg at Wolf 359 that the indefatigable enemy used a cutting beam to carve off sections of the ships it battled and to extract those sections for study. But they're done studying the Federation, he thought. As soon as our shields go down, they'll simply slice us apart.

"Shields down to seventy-one percent," said Plante. "Seventy-sixty-five."

"Fire all weapons," Sisko ordered. "Include the triphasic torpedoes with the phasers." The crew of New York had utilized four upgraded torpedoes to destroy the third Borg vessel, leaving them with just one of the advanced weapons.

"Aye," said Cawwagh.

Even though the noise and vibration of the Borg attack, Sisko felt the touch of the torpedoes through the deck plating. He peered at the viewscreen to watch the red bolts speed toward the Borg vessel. They reached their target quickly, detonating in several concentrated blasts, with a pair of phaser shots



attempting to exact their own tolls. The green tractor beam collapsed first. A second later, both the red beam meant for the planet and the white cutting beam gathered and then went out.

"Borg shields down to nineteen percent," Cawenagh called out.

As though felled by New York's attack, a torrent of green pulses suddenly shot from two points on the cube. "Hang on," Sisko said, tightening his own grip on the back of the command chair. The bolts rocked the ship, barely able to stay on his feet. Sisko looked upward and through the transparent-aluminum dome that crowned the bridge. Through it, he could see the devastating form of the Borg cube, spewing forth its destructive venom. "Jax, get us out of here," he yelled.

"Our shields just failed," Cawenagh said, the sound of fear tangling her voice for the first time.

Site should be secured, Sisko thought. One more energy pulse, maybe two -

"Jax," Sisko shouted, looking over at the com, seeing the ensign's fingers flying across his controls.

"Sir, the helm is not responding," Jax said, his voice on the edge of panic.

"Power conduits burned out when the transparent shields were cooled," Plante said, searching for answers at ops.

"Revert to auxiliary power," Sisko said. "I don't care if you have to get out and push, get this ship moving!" Breathing what he would see, he peered up once more through the bridge's transparent dome. The Borg cube seemed to hover above them, like the head of a hammer about to be brought down with crushing force.

But nothing happened.

"What's -"

The Borg vessel suddenly flew apart in a tremendous explosion. Sisko looked back down at the main viewer to see sections of the cube hurtling in all directions, and beyond it, the apparent source of its destruction: James T. Kirk. He turned and opened the few pages over to the tactical station. "How long?" he asked, getting down at one of the readouts, where numbers that could only be reflections tracked the fragments of the Borg ship tearing through space.

"Twenty seconds," Cawenagh calculated.

"Jax?" Sisko said, knowing that the ensigns would not be able to move the ship out of danger in time. "Plante?"

"Power junctions have fused shut," said Plante. "I can't complete a circuit for auxiliary power."

Sisko dashed back to the command chair, where he reached for the intarskip comen control on the right arm. "All hands," he told the New York crew, "brace for impact!" On the viewer, spuller and larger sections of the dematerialized cube turned end over end, several sizable fragments growing large on the screen as they drew nearer.

Sisko looked upward again, through the bridge's hemispherical peak, in time to see a large fragment of the Borg vessel's outer structure slam into the top of New York's primary hull. The sound of the collision boomed through the air, a sound like no other Sisko had ever heard as a stamping door as he stumbled and fell to his knees, he kept his gaze locked on the transparent dome. A crack appeared, followed by an electric-blue flare as an emergency force field automatically snapped into place.

The ship bucked again, and again, consistent with the rars of other impacts on the hull. "Three more pieces," said Cawenagh. "None of them as big as the first."

Sisko rode out the crashes of the Borg debris against New York's hull, then rose back to his feet. He poked down to the front portion of the bridge. On the main viewscreen, the starfield turned slowly. "Status," Sisko said as he stepped up between ops and the com.

"The ship is tumbling toward Altara," said Ensign Jax, "but I can stop us with thrusters."

"Go on," Sisko ordered, then looked to Lieutenant Commander Plante.

"Hull breaches reported, all contained," Plante said. "But one of the Borg fragments penetrated the starboard nacelle."

"So the warp drive is out," Sisko concluded.

"And the impulse engines," Plante added. She peered up at him from her station. "We're dead in space." **A**



BOOKS

Star Trek: Typhon Pact: Zero Sum Game

By David Meck

When a spy acting for the Typhon Pact — a new political rival of the Federation that includes Romulans, Tholians and Breen — steals the plans for Starfleet's alienism drive, Doctor Julien Bashir and fellow genetically enhanced human Senne Douglas are sent behind enemy lines to get them back.

It's because of their genetic heritage that Bashir and Douglas are selected for the mission and, leaving aside the conceit that the Pact has only one copy of the plans, *Zero Sum Game* treats us to an enjoyable secret agent romp. Along the way, Meck also develops Breen society — where masks hide not only true identities but also a previously unknown aspect to their paranoid way of life.

Throughout, Meck is meticulous in keeping much of the plot watertight and as usual, delivers a terrific action-packed tale, which includes space

battles, desperate choices and painful consequences far more than one of the main characters along the way. The re-kindled romantic attraction between Bashir and Douglas — who met on screen in "Statistical Probabilities" and "Chrysele" — is touching and has plenty of twists, right to the final pages. We're also treated to some great development for Captain Eriq T'Pol as she continues to command the U.S.S. *Aventine*, trying to ensure Bashir and Douglas's safe return to Federation space.

Once again, this novel again illustrates just how much more can be told about the original *Star Trek* universe, as Meck works within its intricate and complicated continuity without becoming bogged down by it to deliver great new

adventures. **Recommended.**
John Freeman



COMICS

Reviews by John Freeman



Star Trek Movie Adaptation #6

Writers: Alex Kurtzman, Roberto Orci, Mike Johnson, Tim James
Artist: David Messina

There's a huge amount of action to pack into this final issue of the movie adaptation, but for the most part both script and art deliver the goods, with some terrific space battles along the way. Exposition scenes are at a minimum this issue, expanding a little on the final film script in places. Messina delivers some good character shots, expanding upon Pike and Kirk's final ship as the finale approaches.



Star Trek: Burden of Knowledge #2 & 3

Writers: Scott Tipton and David Tipton
Artist: Federico Marchetti



In issue 2, a first contact mission sees the *USS Enterprise* crew caught between aliens linked by a worldwide communications network (which means privacy is non-existent) and rebels who have eschewed it in favor of individual existence. A classic allegorical adventure, which strongly echoes the original series' format, with Italian artist Marchetti borrowing from the architecture of St. Mark's Square, Venice to provide a stunning backdrop to events.

However issue 3's dull plot about a computer running with Android instincts proves something of a contrived disappointment and, alas, there's far too much standing around talking and definitely too many "bridge scenes" to make this an interesting comic. Like David Westin, Marchetti favors head shots over wider angle panels, which could have sparked up a dull tale – even if the story could so easily have come from the original series' third season...

Star Trek: Captain's Log: Pike

Writer: Stuart Moore
Artist: J. K. Woodward

This well-realized action adventure follows key moments in the life of the original *Enterprise* captain, Christopher Pike. Here, he's pitted against a mysterious and belligerent foe trying to destroy Earth – not once, but twice in attacks some 12 years apart.

X-Men artist Woodward's delicious work sells this one-shot story, and there's a key role for mousy Yeoman Colt that ultimately gives her a much more interesting character than the one we saw on TV in "The Cage."



SOUNDTRACK

Star Trek: The Next Generation The Ron Jones Project



Star Trek has attracted some very distinctive music from its composers across the years - from Alexander Courage and Jerry Goldsmith's iconic themes representing Ben Bello's era to Michael Giacchino's rousing score for the recent movie. Now, following on from its reissues of James Newer's contributions to the saga, Film Score Monthly turns its attention to the episode scores, with this mammoth release of virtually all of Ron Jones's music composed for the first four seasons of Star Trek: The Next Generation, as well as some bonus material from his other Trek work ("The Best of Both Worlds" is available as an individual release, but some care for which there won't space on this CD are included here.)

Newer's music is often instantly recognizable from his use of strings and brass, but listening to the variety on display, you quickly realize that he is comfortable in multiple areas, not just those shown in his last-known work. Whether it's creating leitmotifs for Klingon installations, or creating an epic scale for "Where No One Has Gone Before," he gives each episode its own flavor, while still maintaining it as part of the whole.

FSM have really gone to town for this release, with a major feature in the CD booklet as well as links to an episode-by-episode breakdown by the composer on the web.

It's not cheap, but if you're a fan of Star Trek music, you'll want to have it!

Paul Simpson





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